

THE WORLD OF
HANNA-BARBERA
CARTOONS





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ACKNOWLEDGMENTS

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TO ALL THE ARTISTS



Hanna-Barbera was founded on talent—the talent of Bill Hanna and Joe Barbera. Their vision rescued cartoons from oblivion and created the largest cartoon library in the world. Today, Bill and Joe's talent still drives the studio they founded. This show is a fitting tribute to the talent and vision of these two legendary cartoonists.



Fred Seibert, President,
Hanna-Barbera, Inc.
1995

“

In 1957, my partner Joe Barbera and I began
a cartoon studio that has become a
professional home for ourselves and many
of the most talented and gifted people in
the animation industry.

As a team, we have endeavored to make
Hanna-Barbera Productions a company of
which we can all be proud.

”

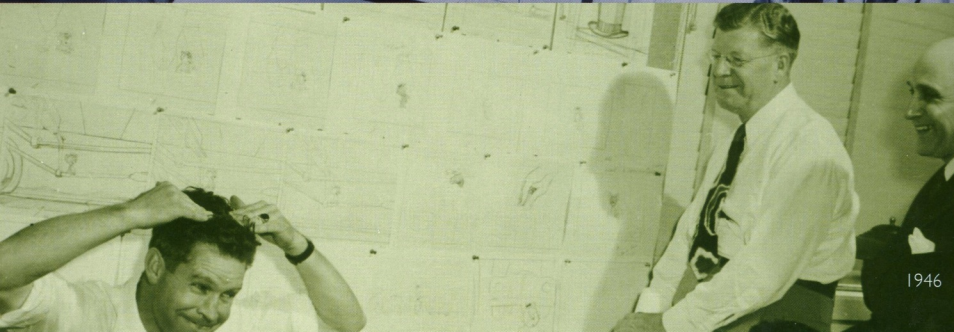
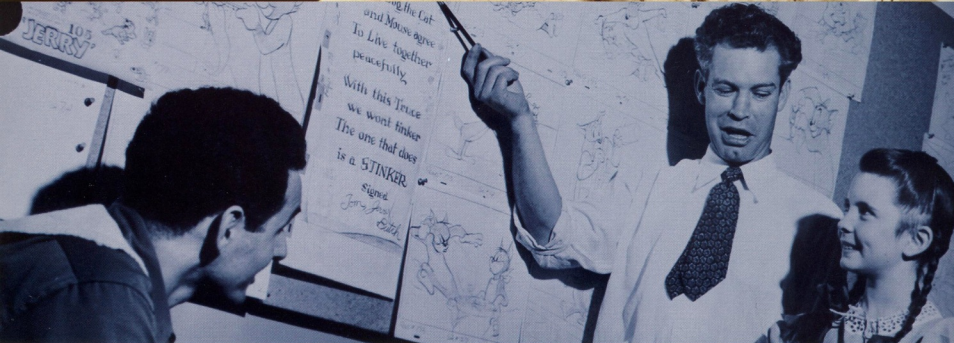
Bill Hanna

“

When I was seventeen I saw my
first cartoon. It was called “The Skeleton
Dance,” an early Disney Cartoon.
Something clicked inside my brain and all
the pieces came together. I knew what
I wanted, not dreaming that it would result in
our own studio, and the creation of our
family of characters and as of today
involved in the biggest animation boom
of all time.

”

Joe Barbera





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Scooby Doo & The Seventies
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Smurfs & Snorks
- 98 Chapter 6
The Next Seven Minutes

INTRODUCTION

There's a special thing about the production artwork which comprises the book you're holding.

Of course, many of these drawings, paintings and scripts have been featured in a special exhibition at New York City's Museum of Television & Radio.

And sure, we could get sappy and sentimental and declare that if you were born in the past forty-five years and have ever looked at a television set, it's pretty much for certain that a least one of the cartoon stars represented herein played a major part of your life. Heck, maybe the best friend of your childhood is on these pages.

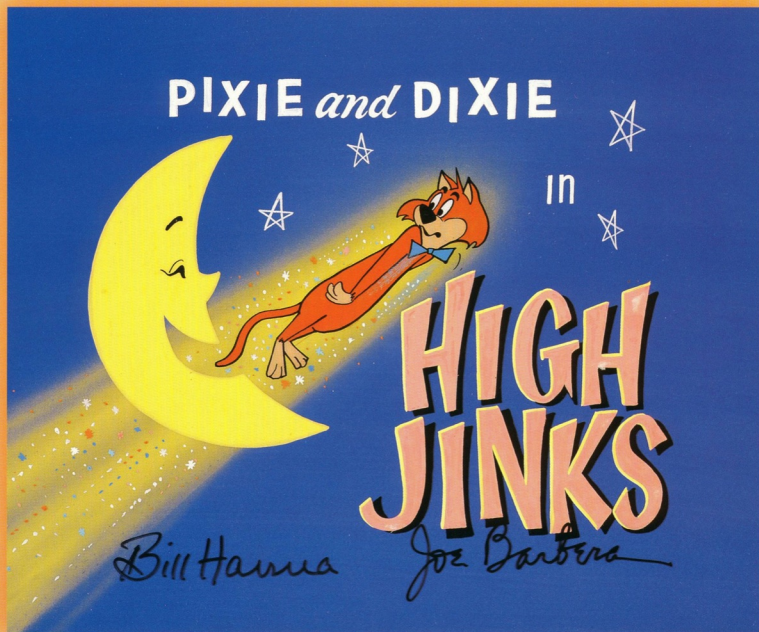
Or, we could slap on our clothes of pomposity and remind one and all that these cartoons have in no small way contributed to shaping American (and the world) culture in the past five decades. Just try and find anyone who has never uttered "Yabba-Dabba-Do!" at least once in his lifetime. If there is such a person he's probably lived his whole life, ironically, in a cave.

Finally, it's been suggested we use the book to herald the tremendous talent which has walked through our modest studio here in Hollywood. It seems just about everyone from Tex Avery to John Kricfalusi has at one time contributed to our world of cartoons.

However, we'd like to offer this book as a testimony. A testimony to a pair of men who, finding themselves out of work and who, in the face of everyone who said it was impossible, created an empire by doing nothing more than making people happy. Yes, this empire produces art worthy of a museum show, creates playmates for children, weaves a common thread through humanity, and serves as a place for artists to continue and begin their craft. But it also stands as an assertion of human determination and commitment.

The artwork gracing these pages is an affirmation of the talent, ingenuity, foresight and tenacity of William Hanna and Joseph Barbera.

Eric Homan,
Manager of Production and Development,
Hanna-Barbera Animation Art, 1995



CHAPTER
ONE

4
The Huckleberry Hound Show
Pixie and Dixie
1958
Title Card



7

The Huckleberry Hound Show

Huckleberry Hound

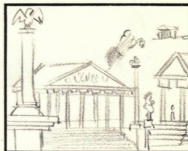
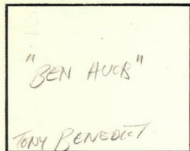
1958

Production Set-Up

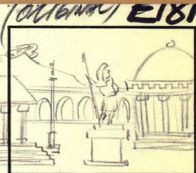
Courtesy of Mr. and Mrs. Mike Van Eaton



(1)



MARK - HERE AMID THE POMP
AND SPLENDOR OF
ANCIENT ROME



STOOD AMONG GREAT
MONUMENTS TO THE
HEROES OF THE EMPIRE.



.... THE GREAT
CAESAR



THE BRILLIANT
AUGUSTUS



AND THE MOST FAMOUS OF
ALL - BEN HUCK - WHAT A TALL
THIS STATUE COULD TELL IF I
COULD ONLY SPEAK!



HUCK: HEAVY NARRATOR!



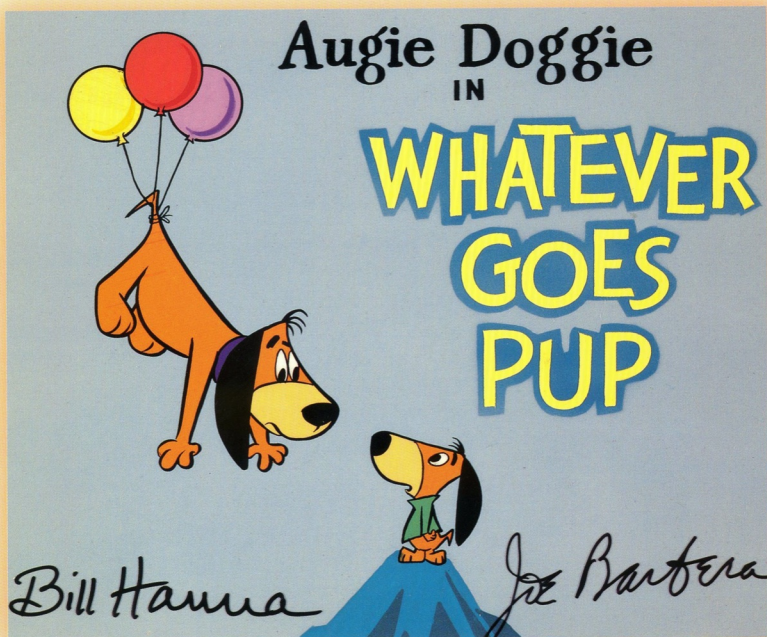
NARR: BUT HOW CAN YOU
A STATUE CAN SPEAK



HUCK: WEL, IT'S LIKE THIS, I AM
REALLY NO STATUE - I'M ALIVE
HIDING OUT. SORRY SECRET

CHAPTER
ONE

8
The Huckleberry Hound Show
Huckleberry Hound
1958
Storyboard



11
Quick Draw McGraw
Augie Doggie And Doggie Daddy
1959
Title Card



Quick Draw McGraw IN Baba Bait



CHAPTER
ONE

15
Quick Draw McGraw
Quick Draw McGraw
1959
Title Card

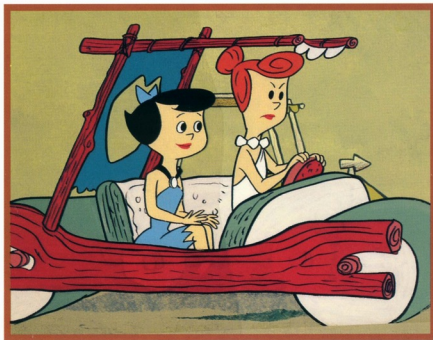
PREHISTORIC PRIME TIME

1960 - 1966

As the 1960's rolled around, Bill Hanna and Joe Barbera were determined not to rest on their success. Sure, continuing to produce such luminaries as Yogi, Huck, and Snagglepuss would have kept the studio atop the cartoon world, but Hanna-Barbera was on the verge of creating a bona fide cultural phenomenon. When Screen Gems, the studio's distributor, wanted to see the studio produce the first prime-time animated series, Hanna-Barbera toyed with the idea of using a variety of family sitcom types, from Romans to Pilgrims. When the idea of a prehistoric family was finally settled upon, *The Flintstones*, née *The Flagstones*, then *The Gladstones*, was born. On September 30, 1960, the Flintstones, the Rubbles, and the rest of Bedrock settled into ABC's prime-time line-up and stayed there for six years, forever solidifying Hanna-Barbera as the leader in television cartoons.

As the success of *The Flintstones* grew, Hanna-Barbera concentrated on producing more shows for ABC's primetime schedule. The studio also provided the network with *Top Cat*, featuring a Sgt. Bilko-esque crew of street-wise New York alley cats, *The Jetsons*, the space-age answer to *The Flintstones*, and finally, in 1964, *The Adventures of Jonny Quest*. Doug Wildey's science fiction/adventure show was a dramatic departure for both the studio and animation in general.

And while Hanna-Barbera poured so much energy into its prime-time series, the studio continued to introduce in traditional seven-minute cartoon characters from Wally Gator and Magilla Gorilla to Atom Ant and Secret Squirrel, all adding to the Hanna-Barbera legacy.

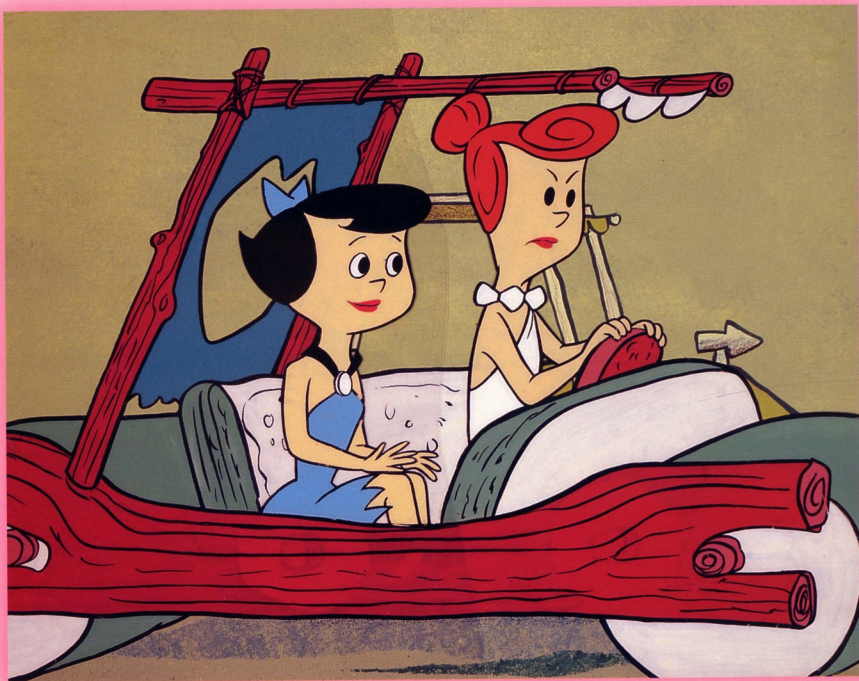




16

The Flintstones
1961

Master Background



17

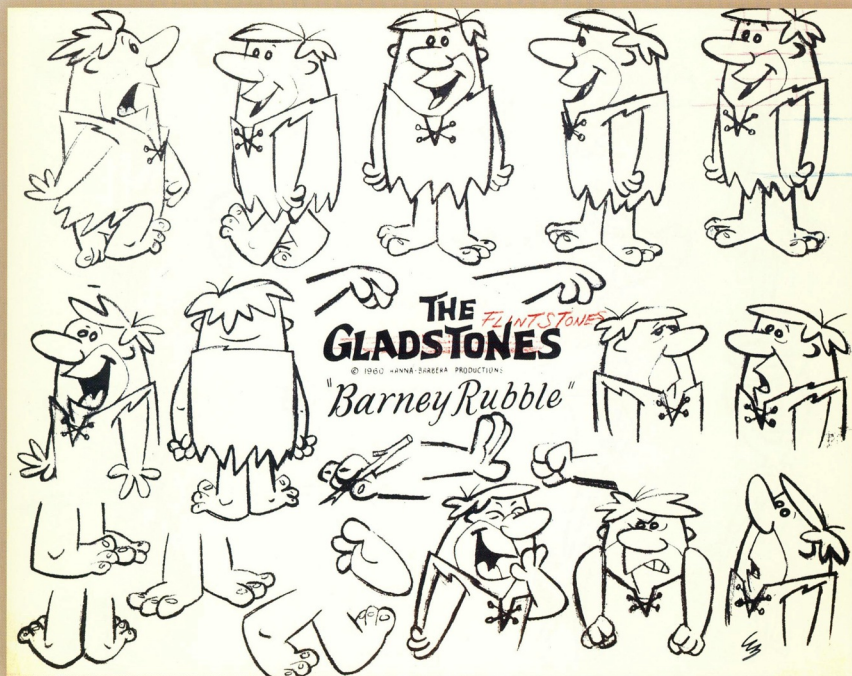
The Flintstones
1961

Production Set-Up/Master Background

19
The Flintstones
1961
Production Set-Up/
Master Background



20
The Flintstones
1961
Production Set-Up/
Master Background



23
The Flintstones
1960
Model Sheet

BAMM-BAMM



© HANNA-BARBERA PROD. INC.
1963



5-24-63
Dick Pickens



CHAPTER
TWO

30
The Flintstones
Background Layout



RAH RAH BEAR

YOGI BEAR
E-78 - Page 1

1 NARR: AUTUMN IN JELLYSTONE PARK IS A BEAUTIFUL . .
2 . . TIME OF THE YEAR . .
3 . . THE VACATIONISTS HAVE LEFT IT'S . .
4 . . WOODED GLADES . . LEAVING THEIR LEFTOVERS . .
5 . . THE HUNTERS ARE GONE . . WE HOPE . .
6 . . BUT . . THEY ARE MISSED . . (2 sec)
8 YOGI: OH, WELL . . IF WINTER COMES, CAN SPRING BE FAR BEHIND . .
9 . . WHICH MEANS . . VACATIONISTS WITH THEIR HOT DOGS . . PEANUT
BRITTLE . . AN' FROZEN PIZZA PIES . .
10 . . HELLOO . . WHAT'S THIS . .
11 . . OUR KINDLY RANGER HAS LEFT HIS DOOR OPEN . .
12 . . WHICH COULD BE INTERPRETED AS MEANING . .
13 . . WELCOME, YOGI BEAR! . .
14 . . I BETTER CHECK ALL THE DOORS . .
15 . . STARTING WITH . .
16 . . THE REFRIGERATOR . . ^{Door!} (2 sec)
17 HMM . . LOOKS LIKE I GOT HERE JUST IN TIME TO PROTECT THESE
EATING TYPE GOODIES . . (CHEW CHEW CHEW!) . .
18 . . AN' WHAT DO I SEE . .
19 . . A TEE VEE . . THAT'S FOR ME . . HEY HEY! . .
20 . . MAYBE MY FAVORITE PROGRAM IS ON . .
22 . . HUCKLEBERRY . . HOUUUUNNNND! . .
22 . . I WILL FIND THE CHANNEL . .
23 . . IN THE PAPER . . (2 sec)
24 . . OH! . . NO! . .
25 . . (Reads) "BEARS BATTLE GIANTS ^{SUNDAY} ~~SATURDAY~~" . .
26 . . MEAT ON THE TABLE . .
27 . . GIANTS . . PICKIN' ON US POOR LI'L BEARS! (Cont'd)

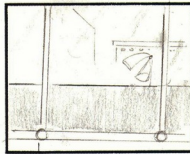
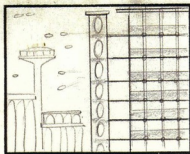
CHAPTER
TWO

32
The Yogi Bear Show
Yogi Bear
1961
Script

33
The Yogi Bear Show
Yogi Bear
1961
Title Card
Courtesy of Earl Kress



34
The Yogi Bear Show
Yogi Bear
1961
Production Drawing



(20th) CHARLIE! - WAKE UP!
CHARLIE -- YOU'LL BE
LATE FOR WORK



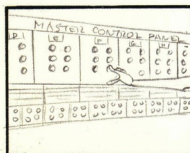
(SNORING)



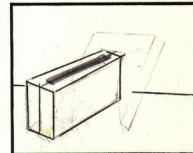
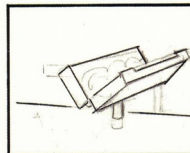
(R) OOD--THAT MAN--



(R) WELL -- I'M THROUGH
YELLING AT HIM



(R) - I'LL JUST GET HIM UP.
(PRESSED BUTTON - LIGHTS FLASH --)



BED TICKS LIKE A
TOASTER

42

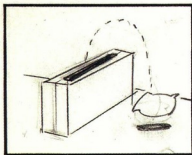
The Jetsons
1962

Prototype Storyboard

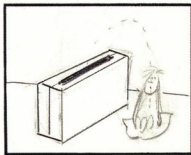
CHAPTER
TWO

45

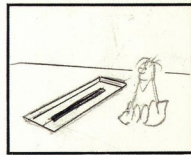
2



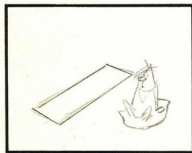
(CUE) - PILLOW POPS OUT



(CUE) - FOLLOWED BY CHARLIE
- LANDS ON PILLOW



BED INTO FLOOR.



SLIDE PANEL EVENS FLOOR



(CH) I HATE THAT THING!



(L) I DON'T CARE WHAT THE
OTHER KIDS ARE GOING TO DO!



(L) YOU ARE NOT GOING TO
BLAST ONE TO COME OUT
AFTER SCHOOL!



(KID) GUE, MOM - I'D BE HOME
BEFORE DANCE!



(P) WILL - IF YOU'RE A GOOD
BOY, I'LL LET YOU GO WITH
THE BOY SCOUTS SATURDAY
TO CLETON.

43

The Jetsons
1962

Prototype Storyboard



BL2
Reverse This

46



49
The Magilla Gorilla Show
Ricochet Rabbit
1964
Concept Drawing



51

The Magilla Gorilla Show

Magilla Gorilla

1964

Background Layout



CHAPTER
TWO

52
The Magilla Gorilla Show
Magilla Gorilla
1964
Animation Layout

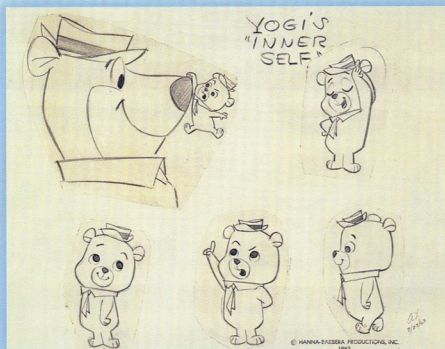


53

The Magilla Gorilla Show
Magilla Gorilla
1964
Presentation Storyboard



54
Hey There It's Yogi Bear
1963
Model Sheet



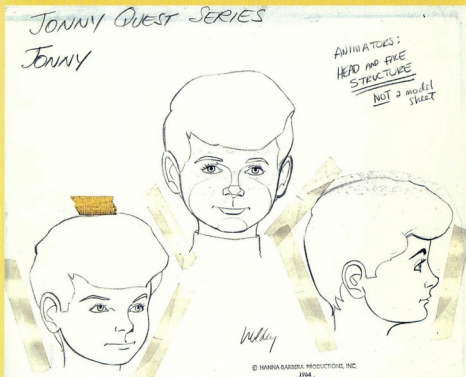
55
Peter Potamus
And His Magic Flying Balloon
Yippee, Yappee And Yahooey
1964
Size Comparison

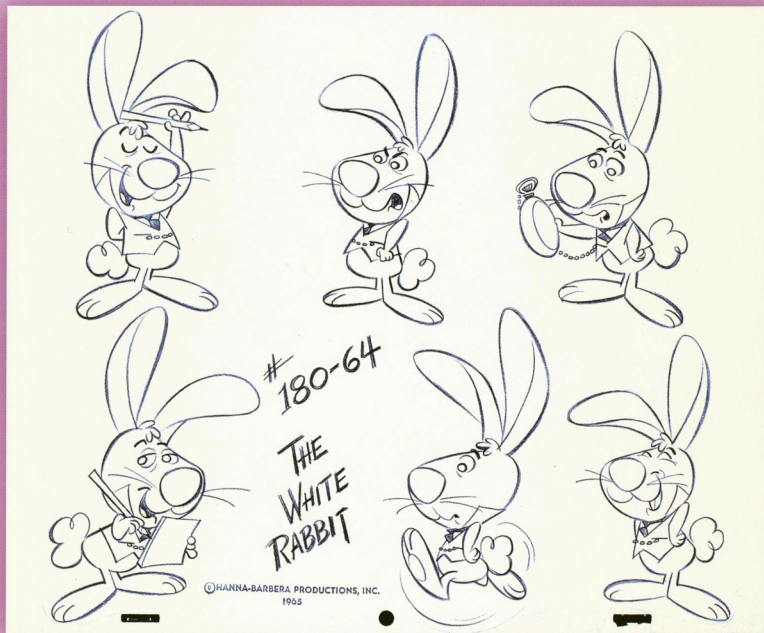


CHAPTER
TWO



57
The Adventures Of Jonny Quest
1964
Presentation Board





CHAPTER
TWO

66
Alice In Wonderland
1966
Model Sheet

RISE OF THE HERO BATTALION

1 9 6 6 - 1 9 6 7

Significant changes were affecting the world of animation in the mid-1960's and Hanna-Barbera was not immune. Internally, William Hanna and Joseph Barbera sold the company they had begun a decade earlier. (While Cincinnati-based Taft Broadcasting grabbed the cartoon empire for the sum of twelve million dollars, a nice chunk of change in 1966, the studio's co-founders continued to run the business with complete autonomy and creative control.) Externally, the Zeitgeist of the sixties was fashioning a more cultivated taste in the television-viewing public.

It was also around this time that a CBS executive named Fred Silverman began to make his presence known in daytime television. On a cue from him, Hanna-Barbera began to alter its direction in the tone of its cartoons.

No longer were talking animals and Stone-Age families par for the course. In fact, a growing, more sophisticated audience was searching for something different and the notion of superheroes fit the bill. The studio quickly recruited comic book artist Alex Toth and brought his Space Ghost creation

to the small screen. *The Herculoids*, *The Mighty Mightor*, and *Birdman* subsequently latched onto the coat-tails of the success created by Mister Ghost.

The superhero battalion invaded the small screen with lightning speed, and then just as quickly retreated. Criticism over the violent content was high and the networks soon turned toward comedy-variety programming. But for two years at least, Hanna-Barbera superheroes ruled the airwaves.



RISE OF THE HERO BATTALION

1 9 6 6 - 1 9 6 7

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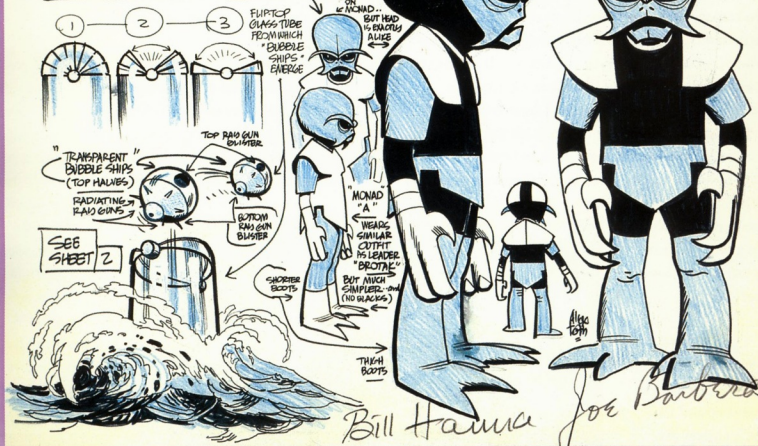
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13/15 JUNE '67	"HERCULOIDS" ©1967 Hanna-Barbera	MODEL SHEET	1
	27-18	"BROTAK" (LEADER) and "MONAD 'A'"	
"PRISONERS ARE BUBBLE MEN"			



CHAPTER
THREE

73
The Herculooids
1967
Model Sheet



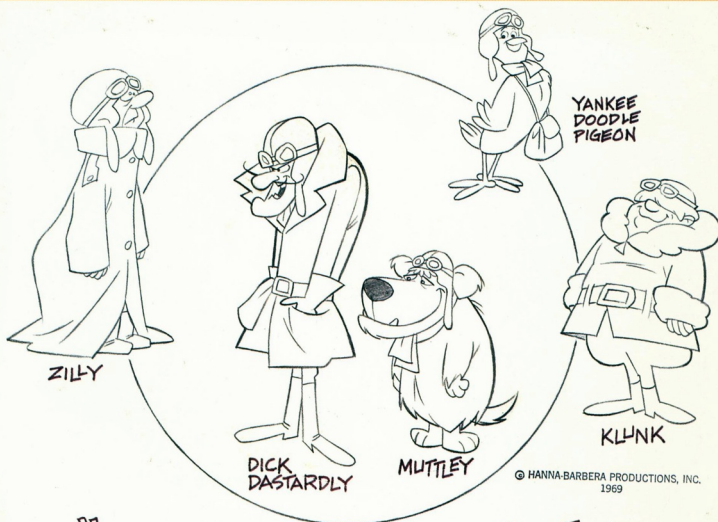
Bill Hanna

Joe Barbera

74

The Banana Splits Adventure Hour
The Banana Splits
1968
Production Drawing and Cel

75



"DASTARDLY AND MUTTLEY IN THEIR FLYING MACHINES"

76

Dastardly And Muttley In Their
Flying Machines
1969
Model Sheet

CHAPTER
FOUR



MYSTERY'S FIVE

In the swinging Southern California town of Laguna Beach lives five mod teenagers, who find that mystery, chills and suspense have not left the scene!!!

Geoff Jones, Mike Andrews, Kelly Summers, Linda Blake, and Linda's brother, "W. W." attend Laguna Beach High, where their rock and roll group "The Mystery's Five" is the hottest thing on campus!!

Also joining them is Too Much....a big shaggy dog who wears shades and cap, plays bongos with his forepaws, and is billed as the group's guest star!

Together, the Mystery's Five and Too Much find mystery and suspense in stories of ghostly graveyards, eerie islands, and haunted houses!! But these are not the only places...for even the Marina, Amusement Park and mountain resorts hold frightful tales of phantoms and specters!!

Driving their souped up, fabulous, flower buggy, and three wheel "surf-cycle", they bring to our series the mod way to travel, plus handy gimmicks and gadgets to help get them out of some of their hair-raising predicaments!!

Stories would springboard off of a high school beach party, a dance they play for, or a weekend at Catalina...as well as more mysterious and foreboding places such as ghost towns, deserted mansions, museums, etc.!!

page 2

They meet strange and unusual characters, both natural and supernatural, like the Black Caped Phantom, a mysterious cult who practice black magic, and a glowing seaweed covered ghost from the deep...to name but a few!!

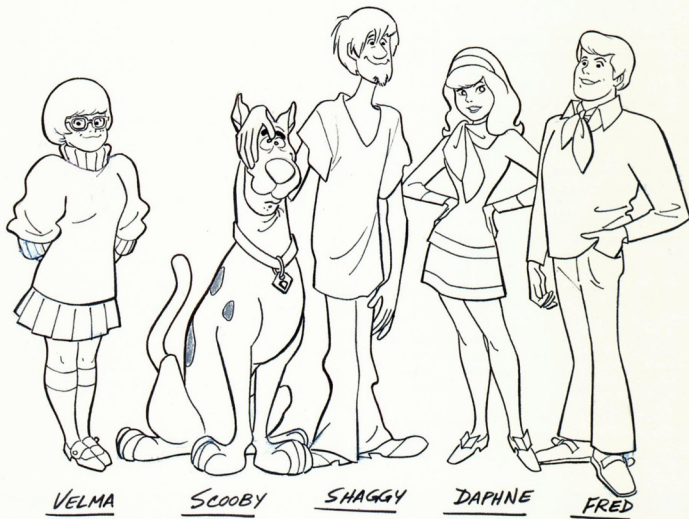
A logical ending always caps our stories, as the Mystery's Five solve the most baffling tales of the unknown ever told!!

The series would be presented in serial form, consisting of 15 fifteen, 15 minute segments...each having a cliff hanger at the end and a recap at the beginning!!

CHAPTER
FOUR

78
Scooby Doo Where Are You!
1969
Concept Draft

Prod. # 45 **SCOOPY** © HANNA BARBERA Prod. 1969



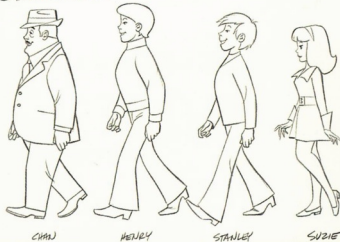
79

Scooby Doo Where Are You!
1969
Model Sheet

62 SERIES "CHAN"

© HANNA-BARRERA PRODS. '72

STANDARD SIZE WALK ①



CHAN

PENNY

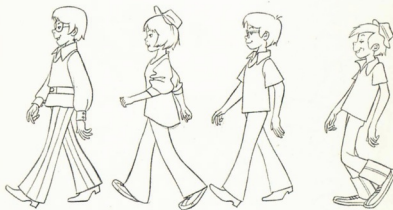
STANLEY

SUZIE

62 SERIES "CHAN"

© HANNA-BARRERA PRODS. '72

STANDARD SIZE WALK ②



ALAN

ANNE

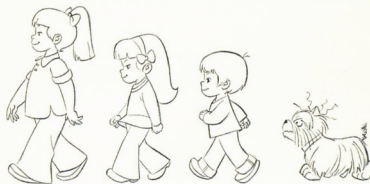
TOM

FLIP

62 SERIES "CHAN"

© HANNA-BARRERA PRODS. '72

STANDARD SIZE WALK ③



NANCY

MIMI

SCOOTER

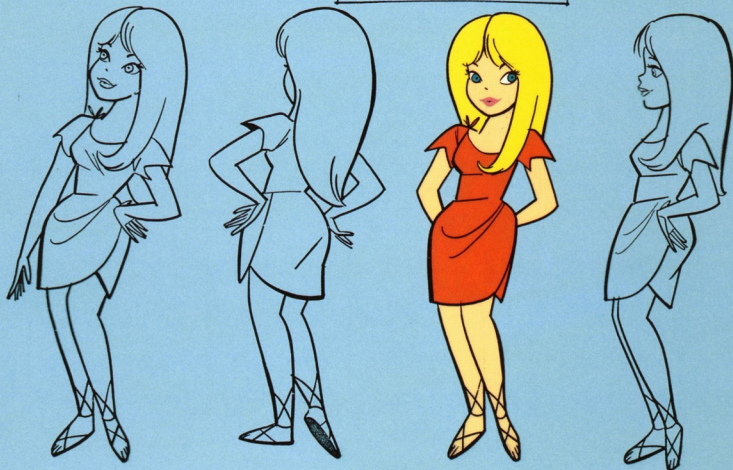
CHU-CHU



"GROOVIA"

#58 SERIES
"ROMAN HOLIDAYS"
© Hanna-Barbera Prod.

4/28/72



CHAPTER
FOUR

85
Roman Holidays
1972
Paint Model

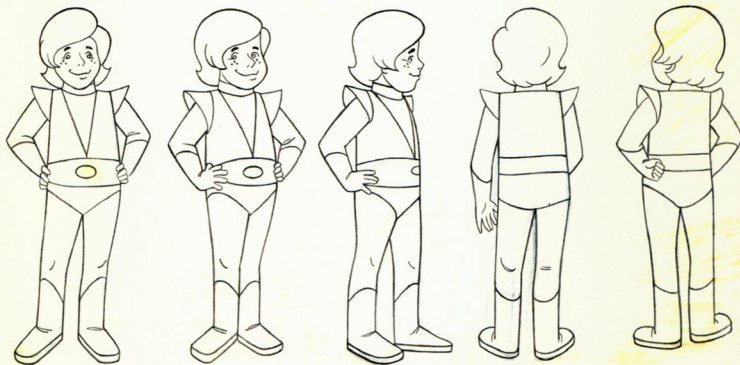
* PARTRIDGE FAMILY - YEAR 2200 "

PROD. # 77-5/8/74

5

DANNY

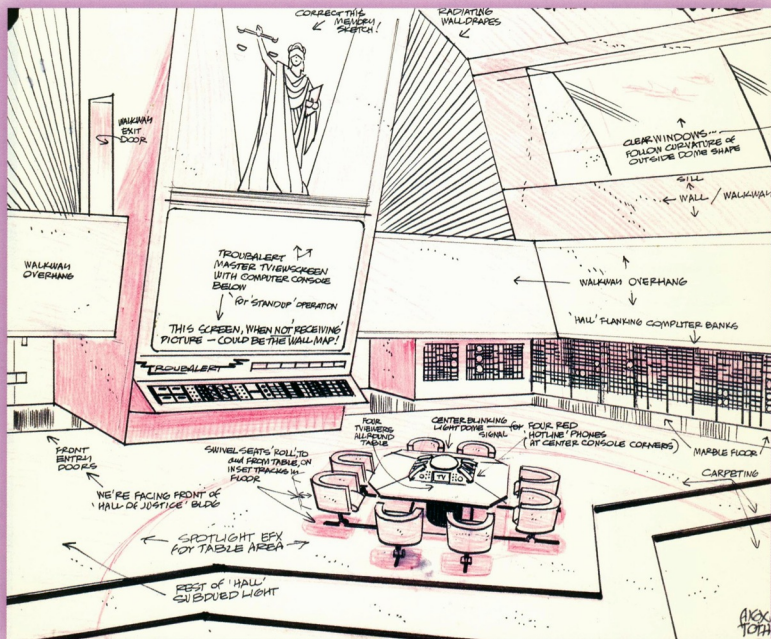
STANDARD SIZE

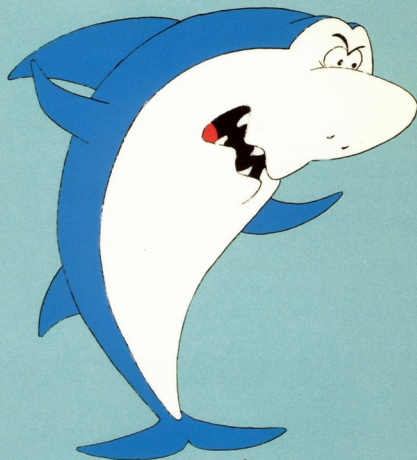


© HANNA-BARBERA PRODUCTIONS, INC.
1974

86

Partridge Family: 2200 A.D.
1974
Model Sheet





CHAPTER
FOUR

Bill Hanna

Joe Barbera

90
Jabberjaw
1976
Production Cel

SMURFS & SNORKS

1981 - 1993

The 1980's at Hanna-Barbera can best be summed up as "The Blue Years" — Smurf Blue that is. Created by Belgian cartoonist Peyo Culliford, *The Smurfs* was not only a commercial success for the studio throughout its run, but also garnered for Hanna-Barbera yet another pair of Emmys. Naturally, to accommodate the networks' demands for similar hits, the studio obliged with such programs as *Shirt Tales*, *Paw Paws*, *Monchichis*, *The Trollkins*, and the underwater version of the Smurfs, *The Snorks* (also based on a Belgian comic book).

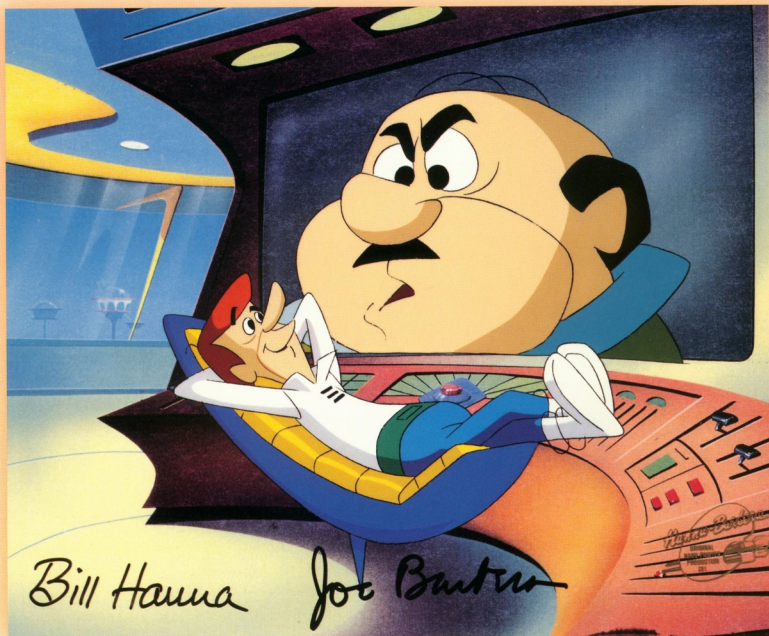
It was also during this time that Hanna-Barbera again produced a whole new wave of cartoons by animating popular sitcom characters. Henry Winkler and Ron Howard, Penny Marshall, Robin Williams, Gary Coleman, and Martin Short all lent their voices to the cartoon characters

based on their prime-time counterparts.

As the 1980's came to a close and the studio began its fourth decade of cartooning, filmmaker David Kirschner now took the helm at Hanna-Barbera, producing such ambitious projects as *The Pirates of Dark Water*, *Capital Critters*, and *Fish Police*.

Finally, the latter half of the 1980's saw an uprising of cartoons featuring younger versions of Hanna-Barbera's more popular creations. *The Flintstone Kids*, *Tom & Jerry Kids*, and *A Pup Named Scooby-Doo* all found their way onto the Saturday morning schedule and further enhanced their reputation as true cartoon legends.





93

Jetsons: The Movie
1989
Production Cel



95

The Pirates Of Dark Water

1991

Production Set-Up/Master Background



CHAPTER
FIVE

96

Fish Police
1991

Production Set-Up/Master Background

95



97

Circus Of The Stars

1992

Hanna-Barbera Animation Art Limited Edition



98

I Yabba-Dabba-Do

1993

Production Set-Up/Master Background

CHAPTER

FIVE



99

Hollyrock-A-Bye Baby

1993

Production Set-Up/Master Background



105

Jonny's Golden Quest

1993

Production Set-Up



CHAPTER
SIX

106
The Halloween Tree
1993
Production Set-Up



CHAPTER
SIX

108
Yogi The Easter Bear
1994
Production Set-Up



109
King-Pin
1994

Hanna-Barbera Animation Art Limited Edition



CHAPTER
SIX

110

A Flintstone Christmas Carol
1994

Production Set-Up/Master Background

107



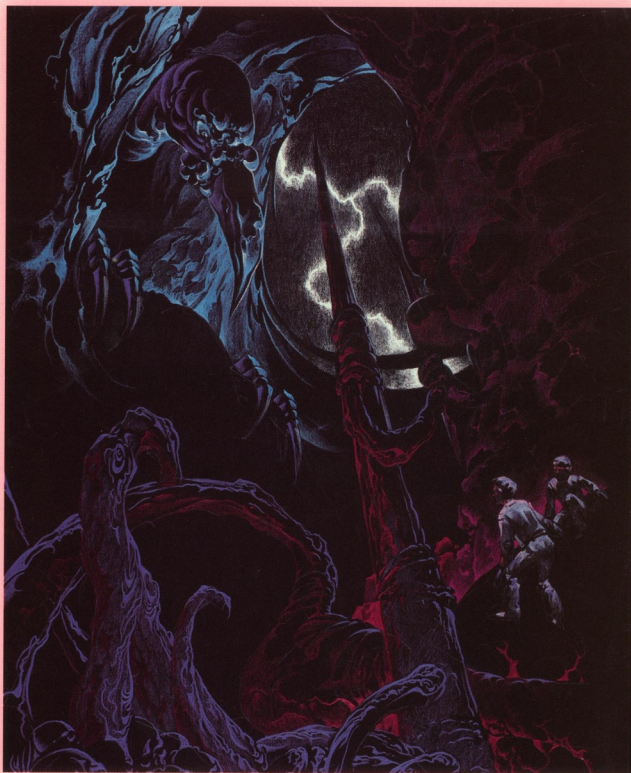
113
All Together Now
1994

Hanna-Barbera Animation Art Limited Edition



114
Art Class
1995

Hanna-Barbera Animation Art Limited Edition



CHAPTER

SIX

117
The Real Adventures Of
Jonny Quest
1996
Concept Art

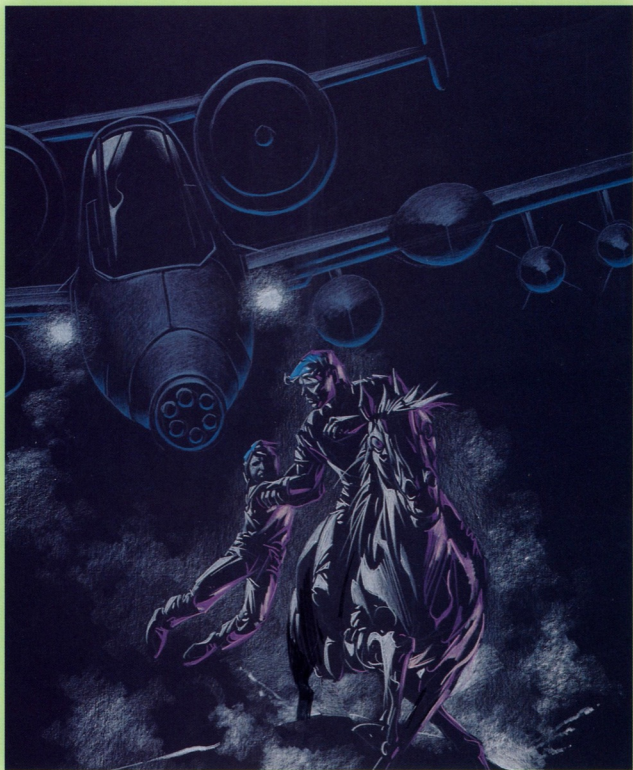


118

The Real Adventures Of Jonny Quest

1996

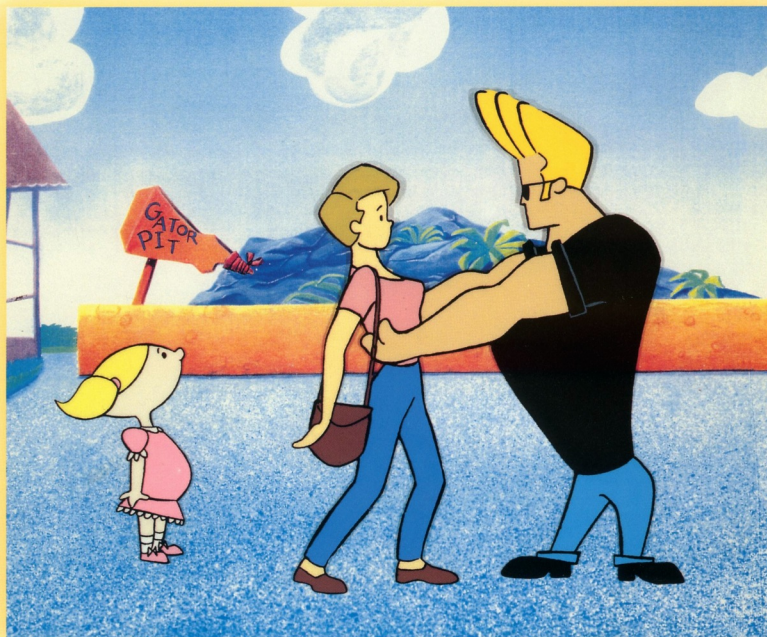
Concept Art



CHAPTER

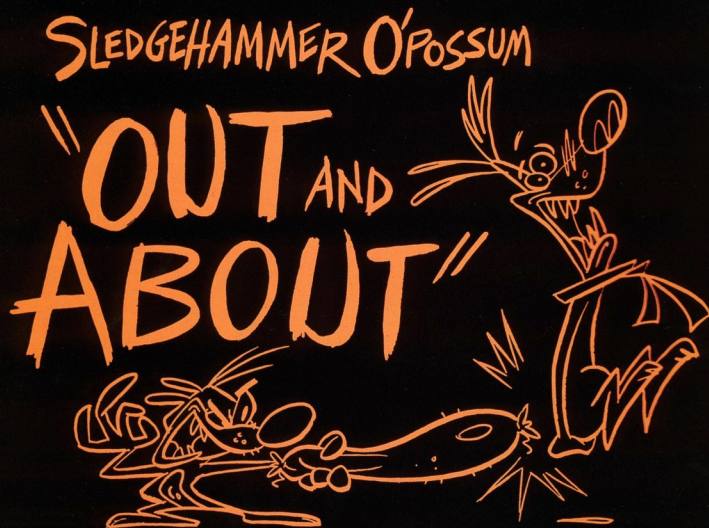
SIX

119
The Real Adventures Of
Jonny Quest
1996
Concept Art

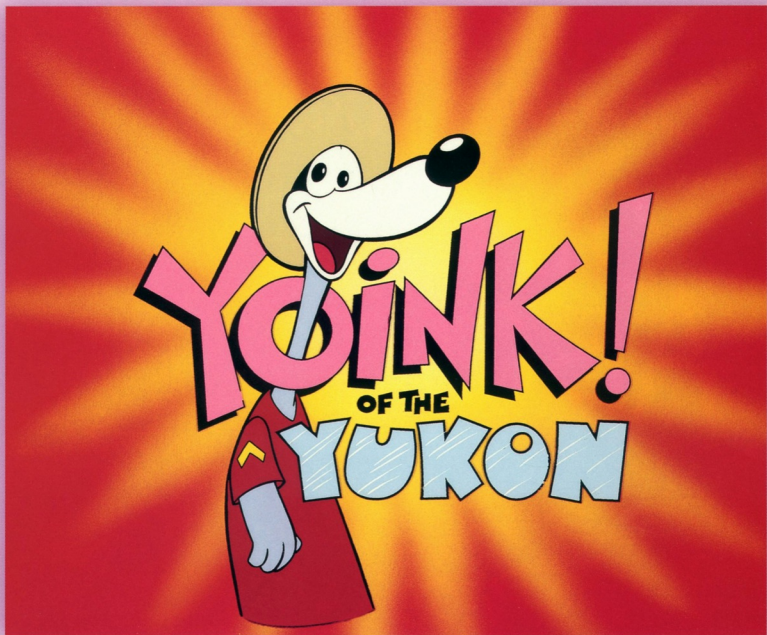


CHAPTER
SIX

123
What A Cartoon!
Johnny Bravo
1995
Publicity Cel



127
What A Cartoon!
Out And About
Sledgehammer O'Possum
1995
Title Card

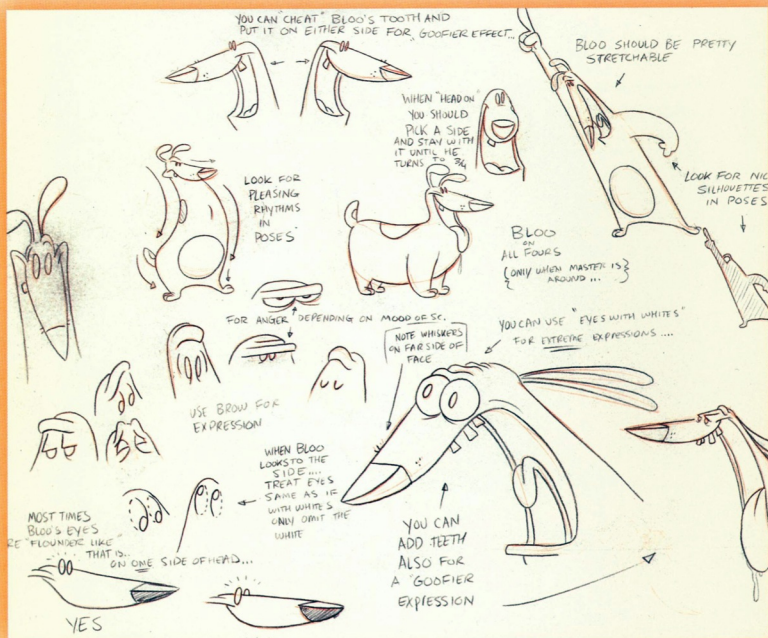


128

What A Cartoon!
Yoink! Of The Yukon

1995

Title Card



132
 What A Cartoon!
 Bow Wow Buccaneers
 Bloo's Gang
 1995
 Model Sheet

THE BIRTH

1957 - 1959

**“Get set, get ready, Here comes Ruff and Reddy.
They’re tough, but steady, Always Ruff and Reddy.”**

With those lyrics and an introduction by host Jimmy Blaine, *The Ruff and Reddy Show* first entered American homes in the late autumn of 1957. With it, Hanna-Barbera officially began its domination of television cartoons. A level-headed cat and a dim-witted dog, Ruff and Reddy starred in six-minute serials which served as wrap-arounds for older Columbia Pictures theatrical cartoons. Using Ruff and Reddy and the streamlined production process they developed for their Tom and Jerry cartoons while at MGM, William Hanna and Joseph Barbera proved to the world that cartoons could be made for television.

Over the next two and a half years Hanna-Barbera created some of the most timeless characters in television history. Huckleberry Hound, Pixie and Dixie, Quick Draw McGraw,

and Yogi Bear invaded TV sets worldwide and had humans everywhere adding phrases like “I’ll do all the thinnin’ around here”, “I hate those meeces to pieces!”, and “I’m smarter than the average bear!” into their day-to-day lives.

And while corporate sponsorship, critical acclaim (including the first Emmy awarded to a cartoon), and a marketing bonanza swiftly followed, the studio continued producing hits in a manner that would have brought a tear to the eyes of Henry Ford. (It must have moved Joe Barbera and Bill Hanna a bit as well to see a business they began with a meager budget of \$2700 per cartoon in 1957 gross more than \$9,000,000 just four years later.) It was truly the start of something big.





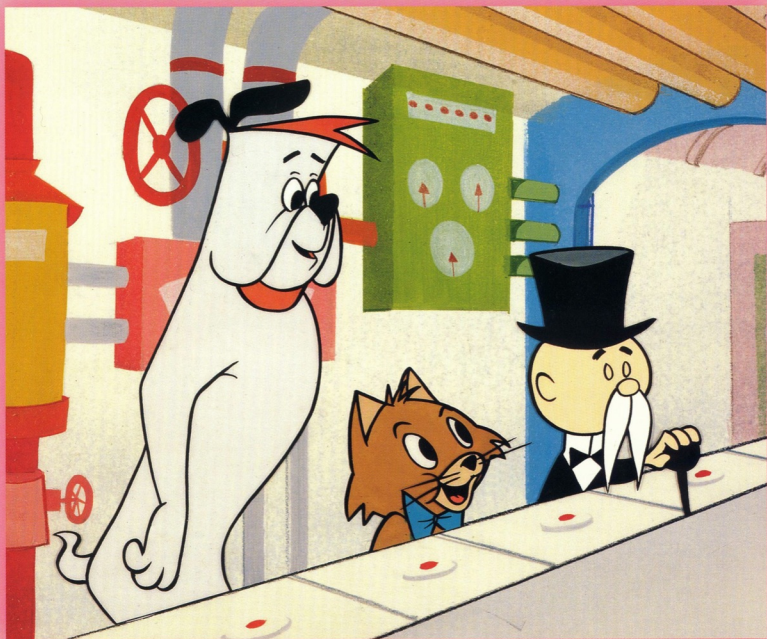
1
The Ruff & Reddy Show
1957
Production Set-Up/Master Background



CHAPTER
ONE



2
The Ruff & Reddy Show
1957
Production Set-Up/Master Background

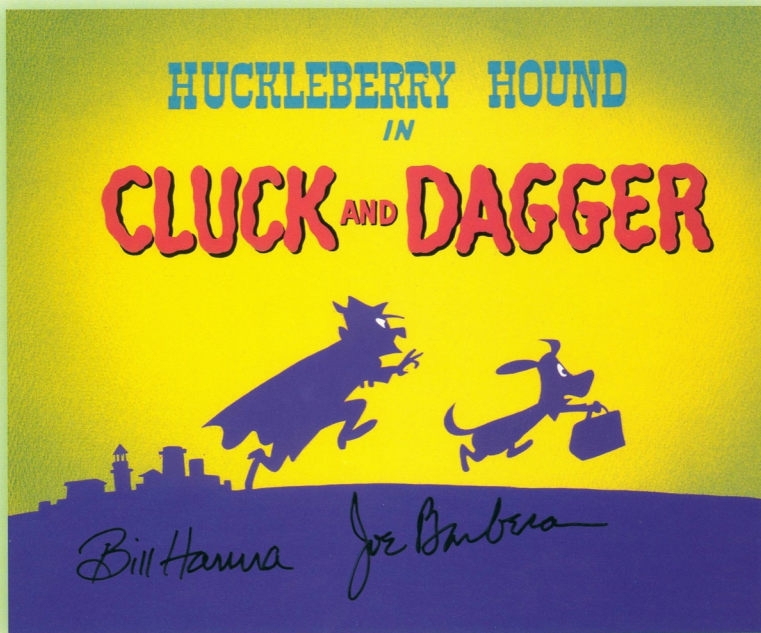


3

The Ruff & Reddy Show

1957

Production Set-Up/Master Background



5
The Huckleberry Hound Show
Huckleberry Hound
1958
Title Card



HOKEY *in* POACHED YEGGS



Bill Hanna Joe Barbera

CHAPTER
ONE

6
The Huckleberry Hound Show
Hokey Wolf
1958
Title Card



9

The Huckleberry Hound Show

Huckleberry Hound

1958

Production Drawing



BEN HUCK

Don Messick

HUCKLEBERRY HOUND

E-181 PAGE 1

1 NARR: HERE AMID THE POMP AND SPLEN-
2 DOR OF
3 ANCIENT ROME STOOD MANY GREAT
4 MONUMENTS
5 TO THE HEROES OF THE EMPIRE.
6 THE GREAT CAESAR,
7 THE BRILLIANT AGUSTUS,
8 AND THE MOST FAMOUS OF ALL,
9 BEN HUCK! WHAT A TALE THIS
10 STATUE COULD TELL IF IT
11 COULD ONLY SPEAK!

7 HUCK: HOWDY, NARRATOR!

8 NARR: BUT HOW COME YOU, A STATUE,
9 CAN SPEAK?

9 HUCK: WAL, IT'S LIKE THIS, I AIN'T
10 REALLY NO STATUE, I'M KINDA
11 HIDING OUT! SORTA SECRET
LIKE!

10 NARR: BUT WHY?

11 HUCK: WAL, ~~IT ALL STARTED ONE DAY~~
ON MY WAY TO THE COLYSEUM!
(2)
O'M' DARLING, O'M' DARLIN'

CHAPTER
ONE

10
The Huckleberry Hound Show
Huckleberry Hound
1958
Script



Snooper and Blabber
IN
IMPOSSIBLE
IMPOSTERS



Bill Hanna Joe Barbera

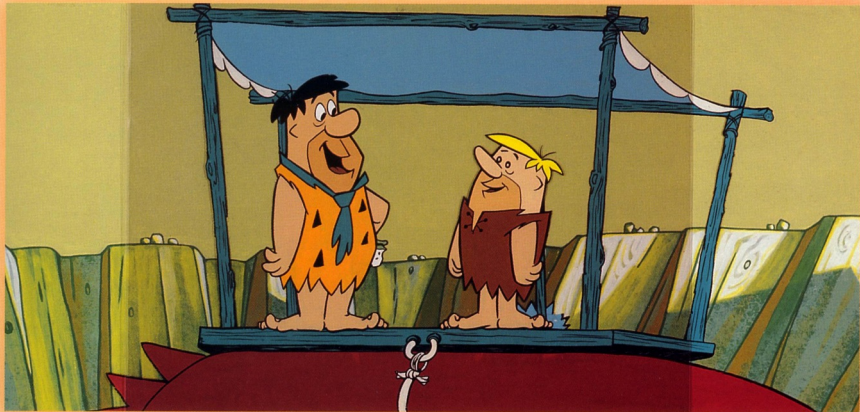
CHAPTER
ONE

12
Quick Draw McGraw
Snooper and Blabber
1959
Title Card

13
 Loopy De Loop
 1960
 Production Drawing



14
 Quick Draw McGraw
 Quick Draw McGraw
 1959
 Production Cel
 Courtesy of Earl Kress



18

The Flintstones
1961

Production Set-Up/Master Background



21

The Flintstones

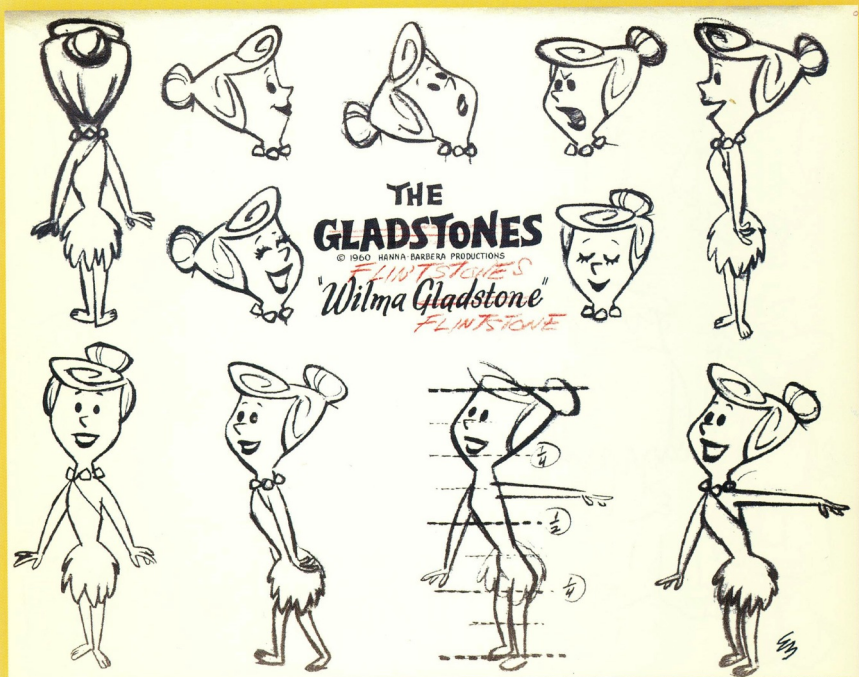
1961

Production Set-Up/Master Background



22
 Ed's Model Sheet
 1994

Hanna-Barbera Animation Art Limited Edition



24
The Flintstones
1960
Model Sheet



25
The Flintstones
1960
Model Sheet



Pebbles

#1

REVISED
MODEL



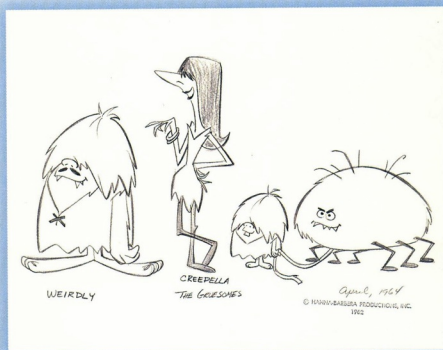
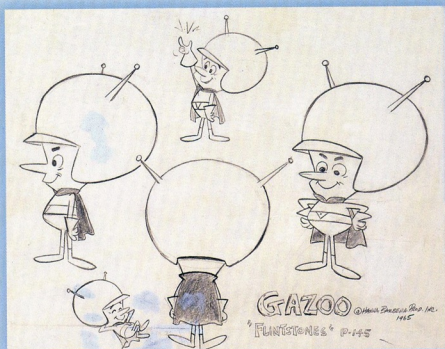
MAR 5/63

© HANNA-BARBERA PRODUCTIONS, INC.
1962

CHAPTER
TWO

27
The Flintstones
1963
Model Sheet

28
The Flintstones
1965
Model Sheet



29
The Flintstones
1962
Model Sheet

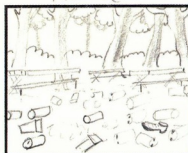
1



AUTUMN IN JELLYSTONE
PARK

C-10

PAN - (TIN CANS + DEBRIS)



THE VACATIONING VISITORS ARE GONE BUT THERE REMAIN
MUTE REMINDERS THAT THEY WERE HERE -



- 1 ONLY TWO ACRES BURNED
OFF THIS YEAR
2 YEAH, THOUGH WARNING TO
PUT OUT THE CAMPFIRE,



- Y OH WELL - IF WINTER COMES?
- CAN SPRING BE FAR BEHIND
WITH MOLE HOT DOGS -
PEANUT BUTTER AND
PEANUT BUTTER RICE!



THE TIMID WOODLAND CREATURES
EMERGE FROM HIDING TO
ONCE AGAIN ENTER THE
SILENT, PEACEFUL FOREST.
BUT ONE TIMID FOREST CREATURE



- Y - AND A GOOD-GOOD-
MORNING TO YOU, MR.
RANGER - HUMAN-TYPE CHUM
THIS GOV'T PROTECTED



YOGI BEAR - MISSES THE PEOPLE.
I JUST LOVE VACATIONISTS -
WITH THEIR PICNIC BASKETS FILLED
WITH CRISPS - AND GOODIES - AND
CAKES AND SARDINE SANDWICHES - ALWAYS
FOR THE HANDOUT TO A WOODLAND CREATURE
LIKE I AM!



- Y NO ANSWER - HE CAN BE
STILL MAD ABOUT THAT
BLUEBERRY PIE -

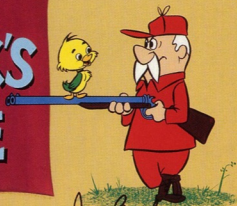
31

The Yogi Bear Show
Yogi Bear
1961
Storyboard



YAKKY DOODLE

it's a
DUCK'S
LIFE



Bill Hanna Joe Barbera

35
The Yogi Bear Show
Yakky Doodle
1961
Title Card

CHAPTER
TWO

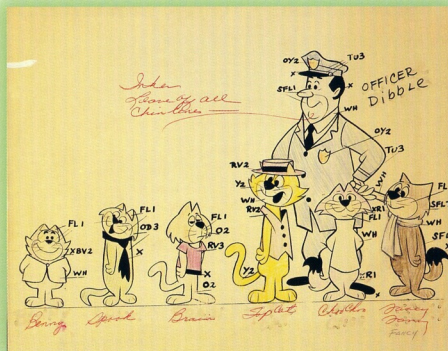
SNAGGLEPUSS
IN
EXPRESS TRAINED
LION



Bill Hanna Joe Barbera

36
The Yogi Bear Show
Snagglepuss
1961
Title Card

37
The Yogi Bear Show
Snagglepuss
1961
Production Drawing



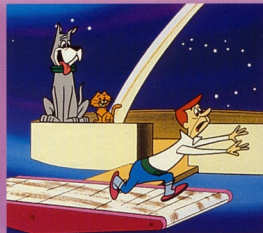
38
Top Cat
1961
Color/Size Comparison



CHAPTER
TWO

39
Top Cat
1961
Production Set-Up

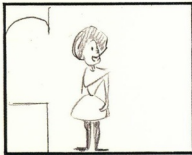
40
Top Cat
1961
Concept Art



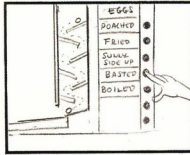
41
Jane, Stop This Crazy Thing!
1995
Hanna-Barbera Animation Art Limited Edition



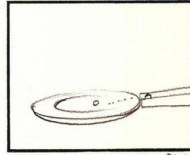
5



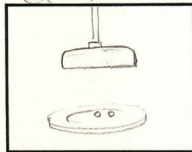
(R) CHARLIE - HOW DO YOU WANT YOUR EGGS THIS MORNING?
(CH) (DISTANT) FRIED - BASTED.



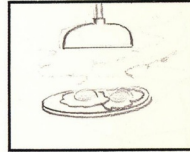
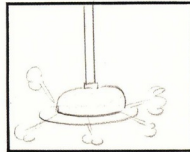
PRESSED BUTTON -
TWO PELLETS ROLL DOWN



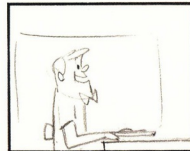
PELLET ROLL ON TO PLATE
(L) COME ON, CHARLIE -



(R) - THEY'LL BE READY IN A MINUTE.



(CH) HMM - THOSE SYNTHETIC EGGS LOOK MIGHTY GOOD!



(R) IT'S HARD TO IMAGINE PEOPLE HAD TO DEPEND ON CHICKENS FOR EGGS IN THE OLD DAYS!



(CH) YEAH - THAT'S BEFORE SCIENCE DISCOVERED THE FORMULA FOR EVERYTHING!

CHAPTER
TWO

44
The Jetsons
1962
Prototype Storyboard



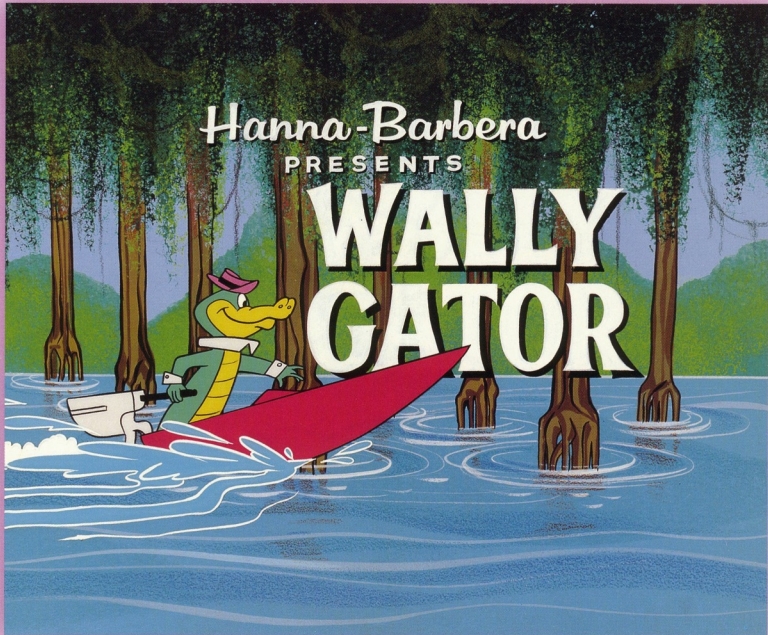
45
The Jetsons
1962
Model Sheet



47

The Hanna-Barbera New Cartoon Series
Lippy The Lion and Hardy Har Har
1962

Production Set-Up



CHAPTER
TWO

48

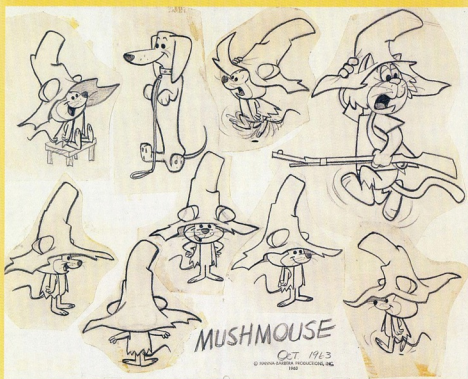
The Hanna-Barbera New Cartoon Series

Wally Gator

1962

"Presents" Card

Courtesy of Steven Kimura



CHAPTER
TWO

50
The Magilla Gorilla Show
Punkin' Puss And Mushmouse
1964
Model Sheets



56
The Adventures Of Jonny Quest
1964
Presentation Board



The JAGUARS



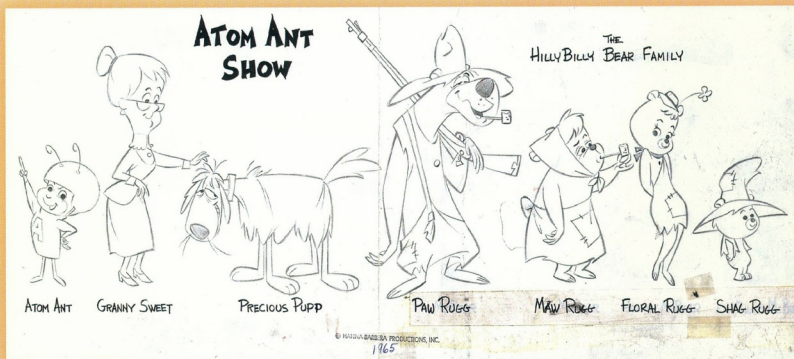
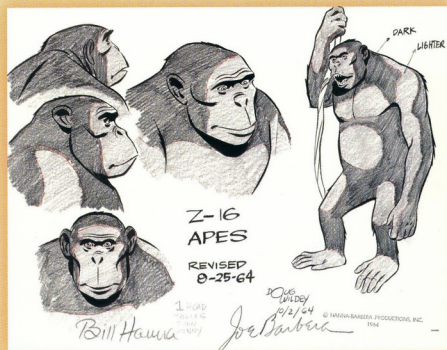
© 1965
HANNA-BARBERA
PROD., INC.



CHAPTER
TWO

59
The Jaguars
Unsold Series
1965
Presentation Board

60
The Adventures Of Jonny Quest
1964
Model Sheet



61
The Atom Ant/Secret Squirrel Show
1965
Model Line-up



62
The Atom Ant/Secret Squirrel Show
Secret Squirrel
1965
Model Sheet



63
The Atom Ant/Secret Squirrel Show
Secret Squirrel
1965
Concept Drawing

64
 Peter Potamus
 And His Magic Flying Balloon
 Peter Potamus
 1964
 Concept Drawing



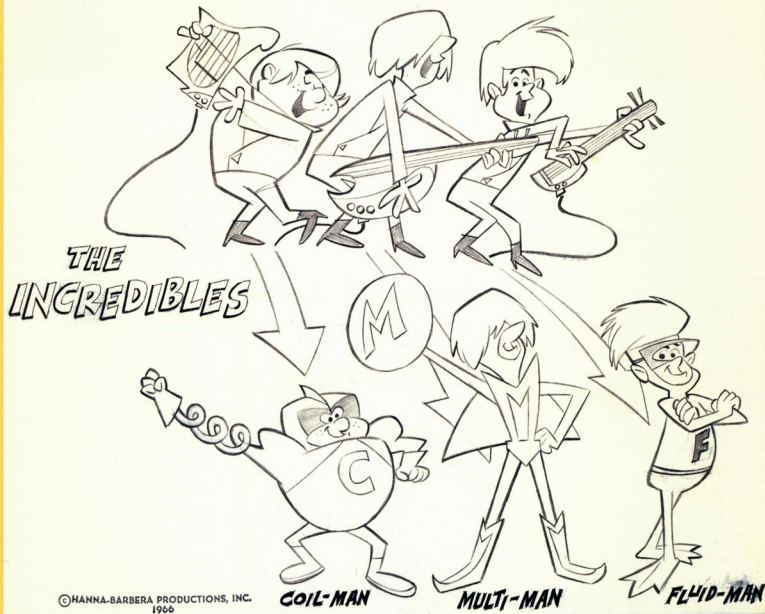
65
 Peter Potamus
 And His Magic Flying Balloon
 Peter Potamus
 1964
 Model Sheet

#180-64
CHESHIRE
CAT



©HANNA-BARBERA PRODUCTIONS, INC.
1965

67
Alice In Wonderland
1966
Model Sheet



Space
Ghost

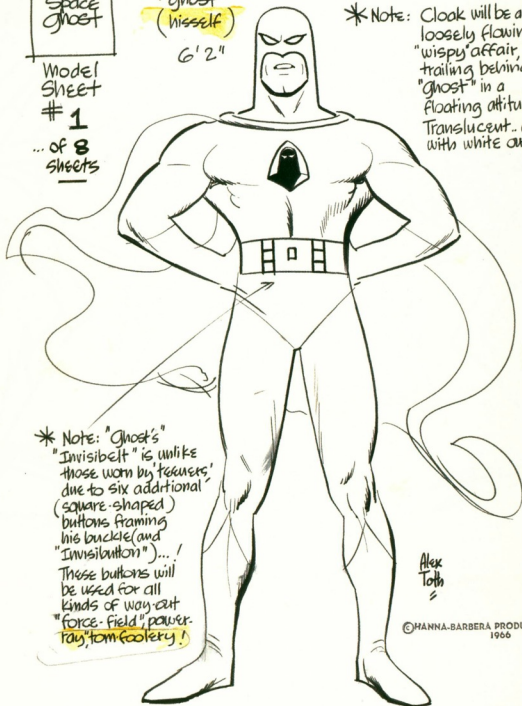
Model
Sheet
1

... of 8
sheets

"ghost"
(himself)

6' 2"

* Note: Cloak will be a
loosely flowing,
"wispy" affair,
trailing behind
"ghost" in a
floating attitude!
Translucent and
with white outlines!



* Note: "ghost's"
"Invisibelt" is unlike
those worn by heroes,
due to six additional
(square-shaped)
buttons framing
his buckle (and
"Invisitation")...!
Those buttons will
be used for all
kinds of way out
"force-field" power:
ray, tom, foolery!

Alex
Toth
S

©HANNA-BARBARA PRODUCTIONS, INC.
1966

CHAPTER
THREE

69

The Space Ghost And Dino Boy
Space Ghost
1966
Model Sheet

the MANTIS-MEN

(TORAK and HIS HENCHMEN)

AX-2

ZORAK

(THE LEADER)

(VERMILION
SUIT &
FACE

GREEN
EYES

HENCHMEN:
GREEN
SUITS &
FACES

VERMILION
EYES

CARRY
RAY
GUNS

OK'D
5-3-66
J.B.

H

© HANNA-BARBERA PRODUCTIONS, INC.
1966

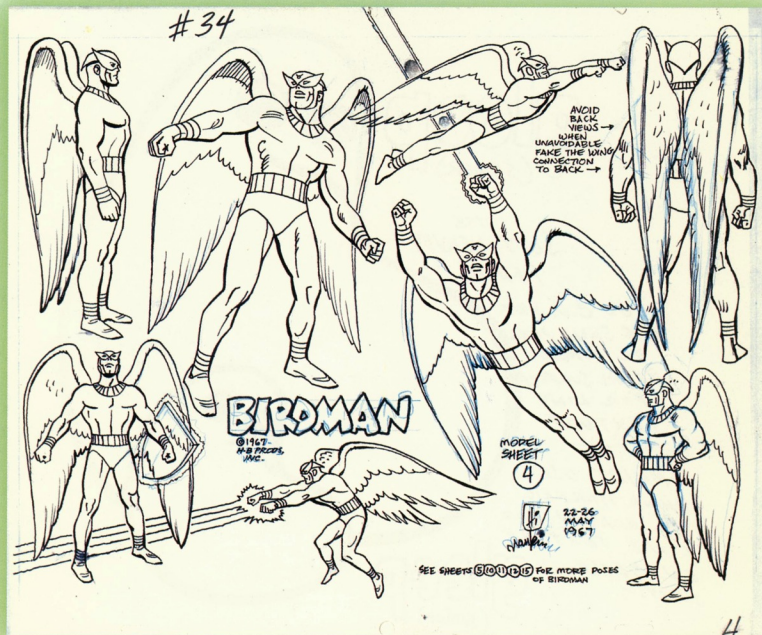
70

The Space Ghost And Dino Boy

Space Ghost

1966

Model Sheet



CHAPTER
THREE

71
Birdman And The Galaxy Trio
Birdman
1967
Model Sheet

gloop
(SENIOR)

USE
SOFT HEAVY
PENCIL

ON C.U. SHOTS
USE SAND PAPER
OR OTHER
ROUGH SURFACE
FOR LINE
TEXTURE

MAYBE USE
CHINA MARKER
OR BRAYON FOR
LINE TEXTURE
ON CLOSE
SHOTS-

gleep
(JUNIOR)



SCOOPY DOO & THE SEVENTIES

1968 - 1980

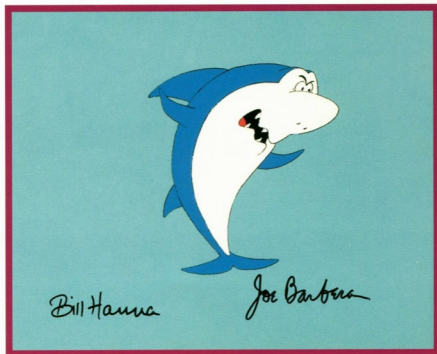
Hanna-Barbera answered the networks' cries for more comedy and variety shows with a show that could not have been more different than those of superheroes defending morality. Although they served as hosts to such cartoons as *Arabian Nights* and *The Three Musketeers*, the live-action Banana Splits were a zany and groovy departure from the standard kid fare at the time. Not only did the Banana Splits offer a good sampling of comball jokes and traditional slapstick every week, but the quartet was yet another group in a long line of Hanna-Barbera creations who were as equally adept musically as they were at being funny.

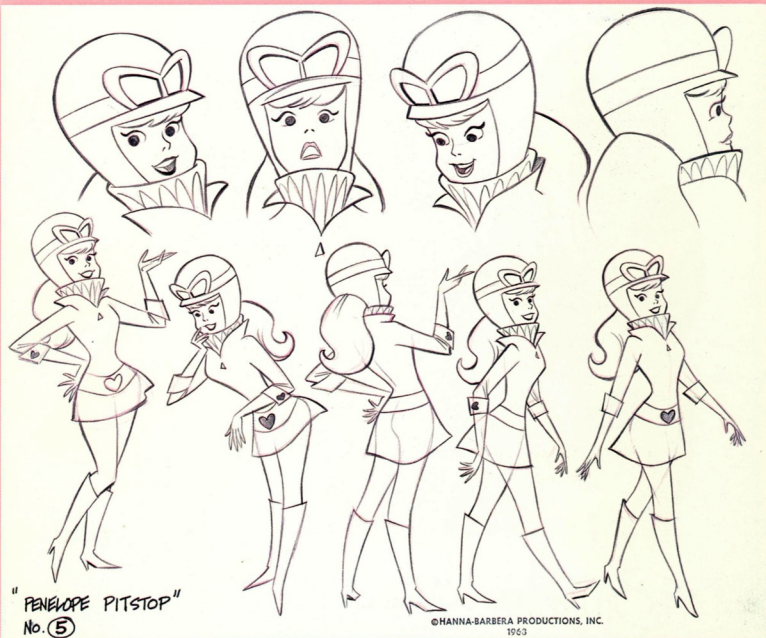
Debuting in 1969, *Scooby Doo Where Are You!* is perhaps the best example of the studio's collaborative style. From ideas, concepts, and designs of Hanna, Barbera, Fred Silverman, writers Joe Ruby and Ken Spears,

and designer Iwao Takamoto, sprung the series which turned out to be the studio's second-biggest success story.

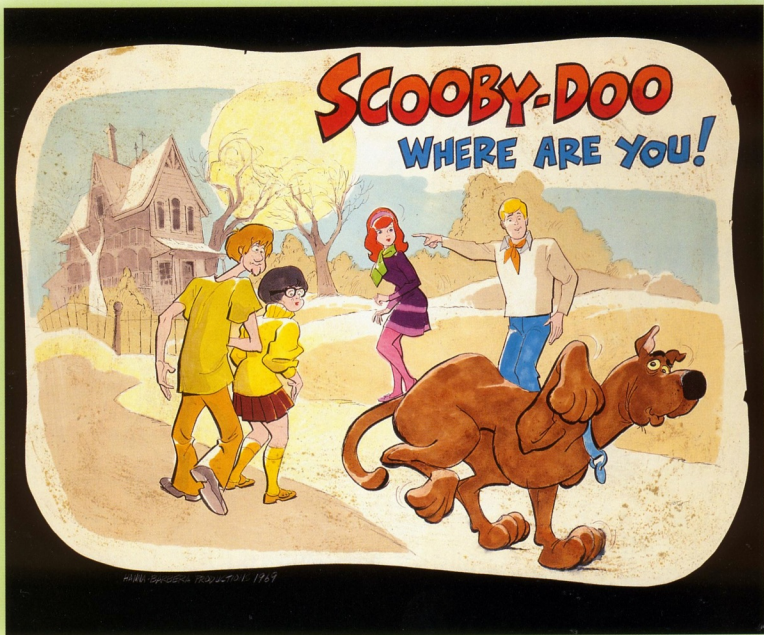
CBS knew a good thing when it saw it. And so did NBC and ABC. The three networks clamored for more Scooby Doo's and Hanna-Barbera did not disappoint. Over the next six years the studio churned out a whole succession of mystery-related programs, from *Josie and the Pussycats* to *Hang Kong Phooey*. All the while Scooby and crew held their

presence in the Saturday morning line-up with brand new series including *The New Scooby-Doo Comedy Movies* and *Scooby's All-Star Laff-A-Lympics*, each contributing to Scooby's record of lasting longer on the networks' Saturday morning line-up than any other cartoon character.





75
The Wacky Races
Penelope Pitstop
1968
Model Sheet



77

Scooby Doo Where Are You!

1969

Presentation Board



JOSIE" PROD #51 (COMPARATIVE SIZE) STANDARD SIZE

HANNA-BARBERA PRODUCTIONS, INC.
1970



JOSIE



MELODY



VALERIE



ALEXANDRA SEBASTIAN

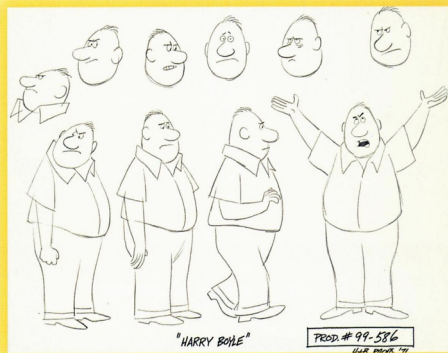
CHAPTER
FOUR

80

Josie And The Pussycats
1970
Model Sheet

81

81
 Help! It's The Hair Bear Bunch!
 1971
 Model Sheet



82
 Wait Till Your Father Gets Home
 1972
 Model Sheet

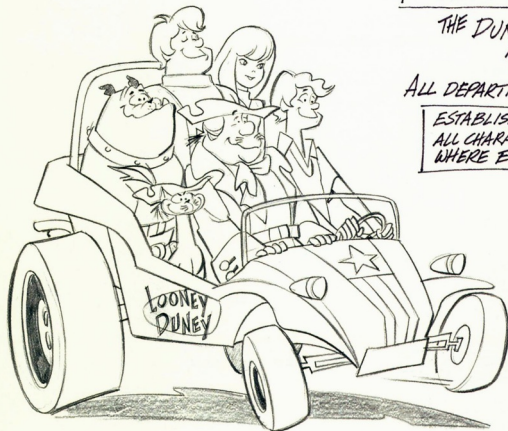


#55 SERIES SHEET #21
"THE FUNKY PHANTOM"
©Hanna-Barbera Prod. 5/3/71

THE DUNE BUGGY
"LOONEY DUNEY"

ALL DEPARTMENTS NOTE:

ESTABLISH SEAT BELTS FOR
ALL CHARACTERS RIDING IN BUGGY
WHERE EVER POSSIBLE

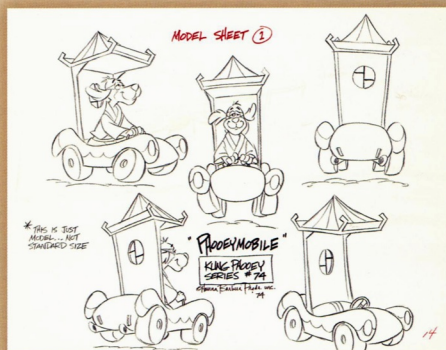


83

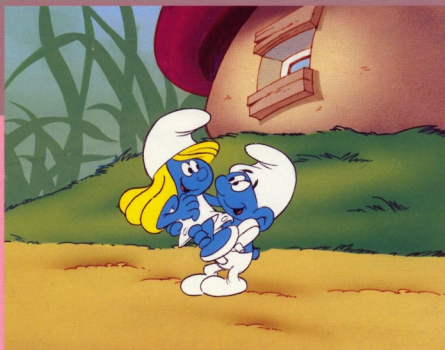
The Funky Phantom
1971
Model Sheet

CHAPTER
FOUR

88
Hong Kong Phooey
1974
Production Drawing



89
Hong Kong Phooey
1974
Model Sheet



91

The Smurfs
1981

Production Set-Up/Master Background

CHAPTER
FIVE



92

The Snorks
1984

Production Set-Up/Master Background



CHAPTER
FIVE

94

Symphony Of The Stars
1989

Hanna-Barbera Animation Art Limited Edition

THE NEXT SEVEN MINUTES

1993 AND ONWARD

The phrase “Everything old is new again” never held truer than today at Hanna-Barbera Cartoons, Inc.

When Ted Turner took control of the studio from Great American in 1991, a new course was set for Hanna-Barbera. A call was sent out for talent with fresh ideas, resulting in both *2 Stupid Dogs* and *Swat Kats*. Turner also made sure that his *Adventures of Captain Planet* project found its new home at Hanna-Barbera, further cementing his commitment to environmental causes.

As this is being written, the studio is reviving one of the most popular shows in its history. *The Real Adventures of Jonny Quest* blends the excitement and innovation of the 1964 series with the visual sophistication of 1995.

But the biggest undertaking of all is certainly that of Hanna-Barbera’s “What A Cartoon!” project where 48 of Hanna-Barbera’s new original shorts appear on the Cartoon Network as World Premiere Toons. WAC! revisits The Golden Years of animation and the tradition of creating seven-minute shorts in the same manner as they were fifty years ago—with cartoon directors in charge of introducing new characters one cartoon at a time.

As we look to our fortieth year of cartooning, Hanna-Barbera can still be assured of its place in history. From the Stone-Age to the Space-Age, from *Jellystone Park* to a New York City alley, the studio and its production will continue to represent many things to the world, but mostly that of the vision of William Hanna and Joseph Barbera.



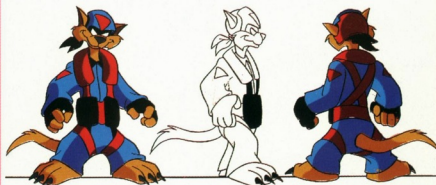


0182-9300  MAIN MODELS 5 T-BONE



100
Swat Kats
1993
Color Model

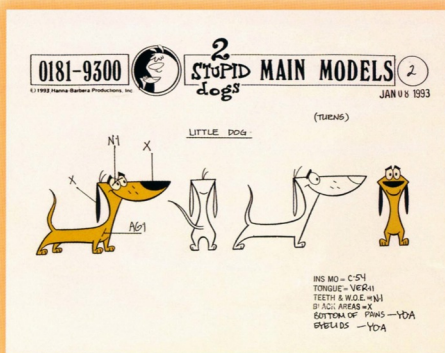
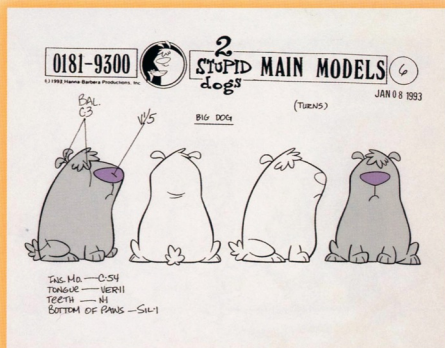
0182-9300  MAIN MODELS 19 RAZOR



101
Swat Kats
1993
Color Model

OLD 4-14-93

102
2 Stupid Dogs
1993
Color Model



103
2 Stupid Dogs
1993
Color Model



DAY COLORS



MAIN MODELS

H00623-95000

CAPTAIN PLANET



GEM



KODAR



ROSELE



LENGA



GI



MALI



SUCHI

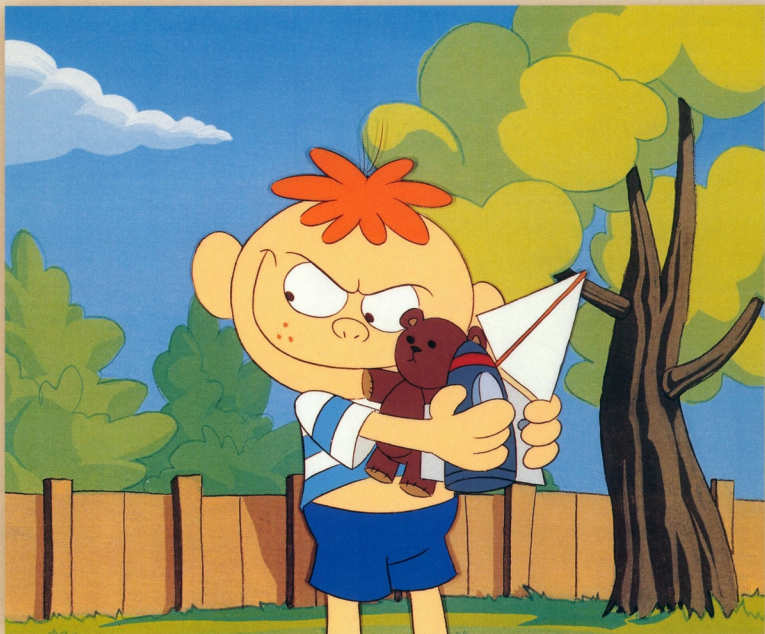


104

The New Adventures Of Captain Planet

1993

Color Model



107

The Town Santa Forgot

1993

Production Set-Up

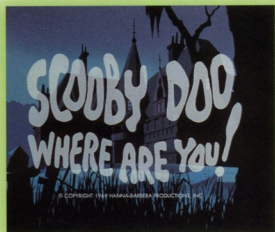


111

Out For The Night

1995

Hanna-Barbera Animation Art Limited Edition



112

Scooby Doo Where Are You!

1995

Hanna-Barbera Animation Art Limited Edition



CHAPTER
SIX

115

Knot For Beginners
1995

Hanna-Barbera Animation Art Limited Edition



116

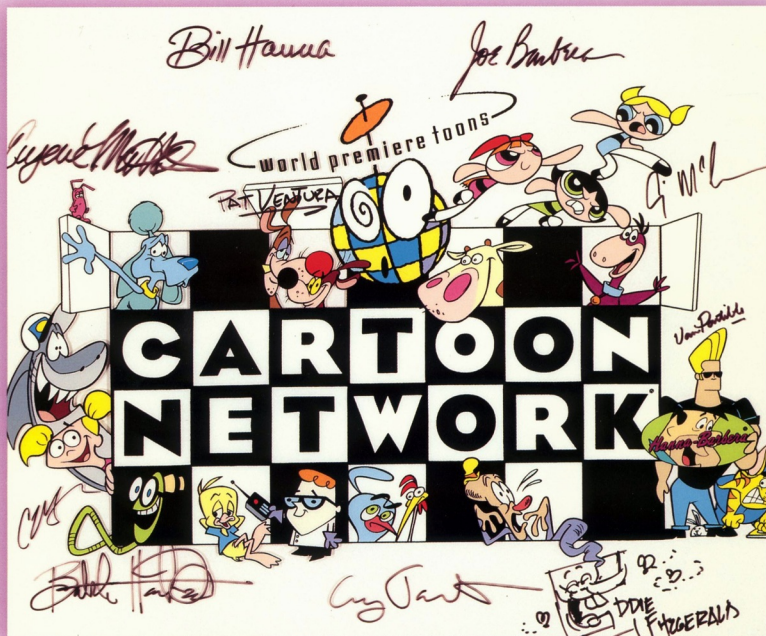
The Perils Of Penelope Pitstop

1995

Hanna-Barbera Animation Art Limited Edition



120
The Real Adventures Of Jonny Quest
1996
Concept Art



CHAPTER
SIX

121

What A Cartoon!
1995

Hanna-Barbera Animation Art Limited Edition Series



122
What A Cartoon!
Dexter's Laboratory
1995
Production Set-Up/Master Background



124

What A Cartoon!

Meat Fuzzy Lumkins

Powerpuff Girls

1995

Production Set-Up/Master Background



GEORGE AND JUNIOR



"LOOK OUT BELOW"

CHAPTER
SIX

125
What A Cartoon!
Look Out Below!
George And Junior
1995
Title Card



126

What A Cartoon!
Short (Yet P'sentive) Plish
Plish And Chip
1995
Production Cel



H00615-94010

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TALES OF WORM
PARANOIA

3

MAY 16 1995

WORM

*NOTE!

THIS IS NOT A MODEL SHEET!
USE FOR CLEAN-UP LINE
QUALITY & COLOR KEY ONLY!!!
USE LANDOUTS AS MODELS!!



CHAPTER
SIX

129
What A Cartoon!
Tales Of Worm Paranoia
The Worm
1995
Color Model Sheet

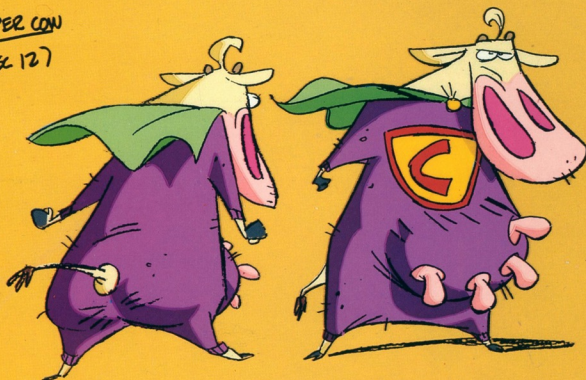
H00615-94076

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Cow and Chicken

SUPER COW
(SC 12)



130

What A Cartoon!
Cow And Chicken

1995

Color Model Sheet



H00615-94009



BOID 'N' WOIM

1

© 1994 HANNA BARBERA CARTOONS, INC.

JAN 13 1995

DAY COLORS

BOID & WOIM

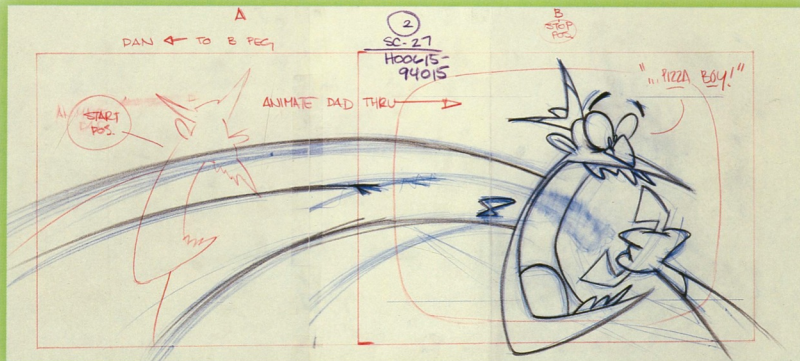
(SIZE COMPARISON)

of
C/M
1/10/95



CHAPTER
SIX

131
What A Cartoon!
Boid 'N' Woim
1995
Color Model Sheet



133
What A Cartoon!
Pizza Boy
1995
Layout



134

What A Cartoon!
Hard Luck Duck

1995

Production Set-Up/Master Background



CHAPTER
SIX

135

What A Cartoon!
Dino In Stay Out!
1995

Production Set-Up/Master Background

The End

A Hanna- Barbera CARTOON

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PRODUCTIONS.



*Sound
Recording*

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AFFILIATED WITH
A.F.L. - C.I.O.

136

The Hanna-Barbera New Cartoon Series

"The End" Card

1962

Production Cel

Courtesy of Justin Strauss



